



CAPTAIN GEORGE'S

Penny Dreadful

TORONTO, MARCH 6, 1981

NUMBER 628

AND ON OUR STAGE:

ROYAL ALEXANDRA THIS WEEK ONLY

Eves.: 50c, \$1, \$1.50, \$2, \$2.50, Bargain
Mat. Wed.: 50c, \$1.50, Pop. Sat.
Mat., 50c-\$2.

PAT ROONEY

MARION BENT

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'The DAUGHTER of ROSIE O'GRADY'

WITH 1926

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The
WORLD'S GREATEST
CHARLESTON DANCERS
and

PAT ROONEY'S SYNCOPIATING SYMPHONISTS

(ANDY BYRNE, Director)



ROYAL ALEXANDRA

Week Com. Monday, May 9th
Matinees Wednesday and Saturday

1927

The Dumbbells

IN A BRAND-NEW REVUE

"THAT'S THAT"

CAPT. PLUNKETT'S

SIXTEENTH SUCCESSIVE SUCCESS

Evenings 50c to \$2.00
Wed. Mat. 50c to \$1.00
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Seat Sale Thurs, May 5th.

ROYAL ALEXANDRA

ALL NEXT
WEEK

Augustus Pitou, Inc.
announces

MAY ROBSON



In
A Classic Comedy

"MOTHER'S MILLIONS"

By HOWARD MCKENT BARNES

Evenings: 50c to \$2.00; Mats. Wed., 50c, \$1.00; Sat. 50c to \$1.50. 1922

A WEEKLY REVIEW

P~D TOPICS

Throughout March at Toronto's Harbourfront, a series of National Film Board productions is being presented, including those NFB films submitted for the 1981 Academy Awards.

Titles in the NFB series include *A Sufi Tale*, an animated film based on a Persian legend dealing with man's fear of the unknown; *Black Ice*, a look at the world of iceboat racing; *Getting Started*, an animated film on the art of procrastination; *The Sweater*, a delightful animated version of author Roch Carrier's short story *The Hockey Sweater*; *Challenger -- An Industrial Romance*, a film about the selling and building of Canada's Challenger aircraft; *Cry of the Wild*, a study of timber and pure white Arctic wolves; *Bush Pilot*; *Screaming Jets*, a film made in 1951 showing Canada at the beginning of the jet age; *Pictures From the 1930s*, a perspective of a decade and its painters; *Paper Wheat*, in which reminiscences and anecdotes of prairie dwellers are dramatized; *Laugh Lines*, a portrait of animator Kaj Pindal; *Cycling -- Still the Greatest*; *Love, Honoured and Bruised* and *Pretend You're Wearing a Barrel*, two different studies of women suddenly on their own after years of marriage and raising children; *The Last Days of Living*, and *W. O. Mitchell -- Novelist in Hiding*.

We mention these titles, and the series in which they are being presented, to show that there is still one haven of sensibility, sensitivity and stability in that vast uncharted swamp loosely and sometimes laughingly described as the Canadian film industry. The National Film Board, after all these years, is still striving to reflect a country and its people, to capture the essence of not one culture, but a bewildering array of cultures, and still doing a damned good job of it.

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We have been remiss in not mentioning what has become another film institution in Toronto, the Revue Repertory Cinema on Roncesvalles Avenue (telephone 531-9959), which is still offering one of the most interesting mixtures of old and recent films to be found anywhere. Recent screenings have included such titles as *Hour of the Wolf*, *Annie Hall*, *American Gigolo*, *The Lacemaker*, *Gloria*, *The Subterraneans*, *Heartbeat*, *My Brilliant Career*, *The Man Who Would Be King*, *Wise Blood*, *Tom Horn*, *The Cincinnati Kid*, and *Jules and Jim*.

The Revue also is devoting one Thursday a month to the films of Josef von Sternberg. Last month, the program consisted of *Shanghai Express* (1932) and *The Devil is a Woman* (1935). Coming up on March 24 and 25 is a double bill of *Dishonored* (1931) with Marlene Dietrich and Victor McLaglen, and *Morocco* (1930) with Dietrich and Gary Cooper.

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DON MILLER

BRING BACK LITTLE BEAVER: Early on in Joe Dancer, a two-hour TV movie making eyes at a regular spot on the schedule as a series, you start to see this huge cliché looming in the script, and you think, oh no, they're not gonna pull THAT one. And it gets close to windup time, and there it still is, and your fears are confirmed, yes, they certainly are gonna. So there's this nice rich gal, named Tiffany for god's sake, whose brother has been bumped off, and the macho shamus Joe Dancer has fallen for her but he has to turn her in because she's implicated and he won't play the sap for her, and Sam Spade groans in his San Francisco limbo.

Joe Dancer is played by Robert Blake, and there promises to be a couple more two-hour adventures of the private eye to find out for sure about making it on a weekly hour basis. Blake has been successful as a regulation cop name of Baretta, so why not a private eye? Furthermore, he functions as executive producer, and gets credit for "creating" the character of Joe Dancer. There seems to be a few things Mr. Blake should know about producing, and through oversight neglected to find out. One is to hesitate committing anything to film until the libretto is in reasonable shape -- or in the present instance, until a decent script is available. Once the script is in hand, make sure that 1) the author isn't kidding and playing it for parody; 2) you're not kidding and playing it for parody; 3) if both of you are in accord and playing it straight, the giggles don't occur in the wrong places; 4) a director with the ability to prevent actors from going off the deep end during an overly dramatic outburst is assigned; 5) if you intend to have nuns in the story, refrain from having a young novice do a strip, even if it's to swim to safety -- some people just might not understand; 6) if you're to have yet another sexy rich girl in the plot, at least give her something to do besides simper, or at least read Chandler's *The Big Sleep* again; 7) if you're to have a matriarch in the plot, at least give her some personality, especially if you're lucky enough to land an actress like Neva Patterson -- or at least read Chandler's *The High Window* again; 8) since the scriptwriter is probably doing his best, try to deliver his dialogue minus the dese-dem-dose intonations of your previous TV series, since street cops don't have to worry about adequate diction while private eyes do, else they'll lose clients. Read again the works of Chandler, to affirm that Philip Marlowe is a college man, as are most of the rest of the successful shamuses ... or is the plural of shamus "shami"?

A final sartorial note: assuming the action occurs in present-day Los Angeles and there are location street shots, Joe Dancer is easy to spot because he sure stands out in a crowd -- the only one wearing an ill-fitting business suit together with a fedora. Not only does he appear to have stepped directly from the Forties, he also gives the disconcerting impression of having a tailor connected with the Salvation Army. But then, the script was of the thrift-story variety as well. Let us say there is room for improvement in Joe Dancer.

PETE HARRIS

DUKE MARCHES ON: The people who book movies for TV stations in the Toronto viewing area apparently have no doubts about the continuing drawing power of the late John Wayne's movies. In the space of one month, starting Feb. 15, a total of 10 of Duke's movies have been scheduled, and of those, four were slotted for this weekend (March 6, 7 and 8). Barrie's ch. 3 is again running through the cycle of early Waynes, with Sunday night telecasts of such oaters as *Westward Ho* (1935), *The New Frontier* (1935), *Three Texas Steers* (1939) and *Wyoming Outlaw* (1939). *Winds of the Wasteland* (1936) is scheduled for March 15.

Other Wayne titles available to viewers in this area in recent weeks have included *The Green Berets* (1968) and *Red River* (1948). The four movies being run this weekend are *She Wore a Yellow Ribbon* (1949), *Flame of the Barbary Coast* (1945), *Three Faces West* (1940) and the aforementioned *Wyoming Outlaw* which, as well as being a solid *Three Mesquiteers* entry with Wayne, Ray Corrigan and Raymond Hatton, has a first-rate performance by Don Barry as the title character.

* * *

CONSTANT VIEWER: As you may or may not know, Buffalo's ch. 29 runs the old *Maverick* TV series with James Garner and Jack Kelly daily (except Sundays) at 1 p. m. Just about any episode is worth seeing again, but of special interest is *Gun Shy*, the series' spoof of *Gunsmoke*, with Ben Gage as an ineffectual version of Marshal Matt Dillon. That particular show is scheduled to run on ch. 29 on Saturday, March 21. If by the remotest chance you know anybody with a videocassette recorder, you may want to let them know.

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MOVIE MARATHON: Ch. 17, Buffalo's PBS outlet, has launched another of its fund-raising festivals, which means that much of the regular schedule is suspended to make room for specials, movies and seemingly endless pitches for donations. Among the movies the station is showing are *Palmy Days* (1931) with Eddie Cantor, *Mr. Blandings Builds His Dream House* (1948), *Topper Returns* (1941), *Swing Time* (1936) with Astaire and Rogers, *Things to Come* (1936) and *Duck Soup* (1933) with the Marx Brothers.

Especially noteworthy in the ch. 17 line-up is a movie which hasn't shown up in this viewing area for quite some time -- *The Lost Patrol*, director John Ford's 1934 film in which a British army patrol is cut off in the desert during World War I. The cast includes Victor McLaglen, Boris Karloff, Wallace Ford, Reginald Denny, J. M. Kerrigan, Billy Bevan and Alan Hale. It's scheduled to run in the morning of Saturday, March 21, and should finish in time for you to see the *Maverick* episode mentioned above.